



OBSESSION

(SCHU-MANIA)

OCTOBER 20, 1990

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THE ESPRIT ORCHESTRA
Alex Pauk
Music Director and Conductor

OBSSESSION (Schu-mania)
October 20, 1990
Jane Mallett Theatre

with Special Guest Artist
MAUREEN FORRESTER, Contralto

PROGRAMME

OBSSESSION (Schu-mania)

The passion and madness of Robert Schumann's life and music haunt and inspire three living composers.

Symphony No. 2 (1845)
Adagio espressivo (third movement)

Robert Schumann (Germany)

Mondnacht (1840)
Maureen Forrester, Contralto
John Hess, Piano

Robert Schumann (Germany)

***Scenes From Schumann (1970)**
Seven Paraphrases for Orchestra
Widmung
Die Lotosblume
Allnächtlich im Traume I
Auf einer Burg
Allnächtlich im Traume II
Mondnacht
Frühlingnacht

Robin Holloway (Great Britain)

INTERMISSION (20 minutes)

Symphony for Wind Instruments (1978)
Movement
Schumann's Madness
The Hunt
Epilogue

Marius Constant (France)

Adieu Robert Schumann (1976)
Maureen Forrester, Contralto
John Hess, Piano

R. Murray Schafer (Canada)

* *Canadian Premiere*

* All programmes are subject to change without notice. Should an artist be unable to appear, The Esprit Orchestra reserves the right to make arrangements for substitute performers.

Dear Friend of Esprit,

Welcome to the beginning of another exciting season with The Esprit Orchestra! Your attendance at tonight's performance is the final step in a long journey that involved the work of hundreds of people, all committed to bringing you a concert of uncompromising excellence.

At the heart of it all, of course, are the talented composers; it is their imaginations and feelings that bring us together. The interpretive genius of our dedicated musicians and sensitive Conductor then transform their muse into music.

The devoted staff of Esprit and our tireless volunteers help bring this unique artistic vision to its fruition.

Esprit's Board provides guidance and vision to the Orchestra. Its members lead us through the administrative, financial and artistic challenges that face us each season.

The many private individuals, foundations and government agencies who support the Esprit dream are a vital part in the process. Esprit could not bring you all that it has without them.

I would particularly like to thank the businesses who have sponsored the Orchestra, or have advertised in this programme. The best way to thank them — and to promote Esprit — is to frequent their businesses whenever we can. They support us. Let's support them.

And you, the Friend of Esprit, always hold a principal chair with the Orchestra. You share in the applause and the accomplishment of each new performance. It is the audience that makes the work necessary and worthwhile.

Welcome again to the start of a wonderful season!

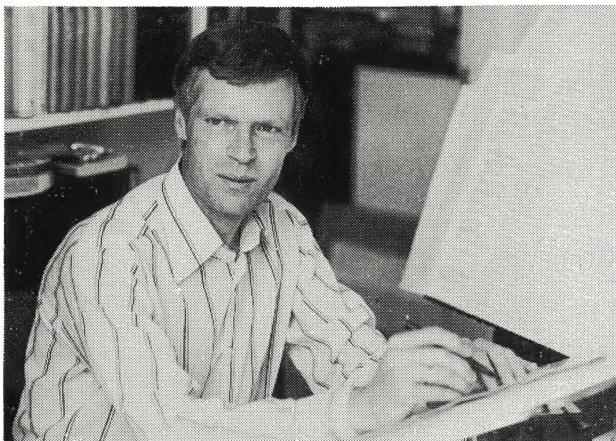
Sincerely,

A handwritten signature in cursive script, reading "Ellen Pennie".

Ellen Pennie
President of the Board

Boosey & Hawkes (Canada) Ltd.

Robin Holloway



World Premiere

Clarissa (1976)

Opera in two acts

Liberetto by the composer after the novel by Samuel Richardson

World Premiere: 18 May, 1990

Further performances:

22/25/29 May/1 June

English National Opera at the London Coliseum

Conductor: Oliver Knussen

Producer: David Pountney

Designer: David Fielding

Choreography: Ian Spink

Clarissa: Vivian Tiernay

Lovelace: Graeme Matheson-Bruce

New Works

Wagner Nights for orchestra (1989)

World Premiere: 23 April, 1990

Colston Hall, Bristol

Orchestra of the Royal Opera House conducted by Bernard Haitink

The Spacious Firmament (1989)

for chorus and orchestra

World Premiere: January 1992

City of Birmingham Symphony Orchestra and chorus conducted by Simon Rattle

Violin Concerto (1990)

World Premiere: October 1991

Ernst Kovacic and the BBC Philharmonic

Further information from the Promotion Department

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MUSIC DIRECTOR'S NOTE

The music of Robert Schumann has always provided me with much aural pleasure along with emotional and spiritual resonance. I was never quite able to understand how his works had gained a reputation for being weak in their orchestration. Rather, I always felt that Schumann's writing was highly individualistic and made complete sense in terms of colouration and form — especially in that it so perfectly expressed the sentiment of the Romantic era.

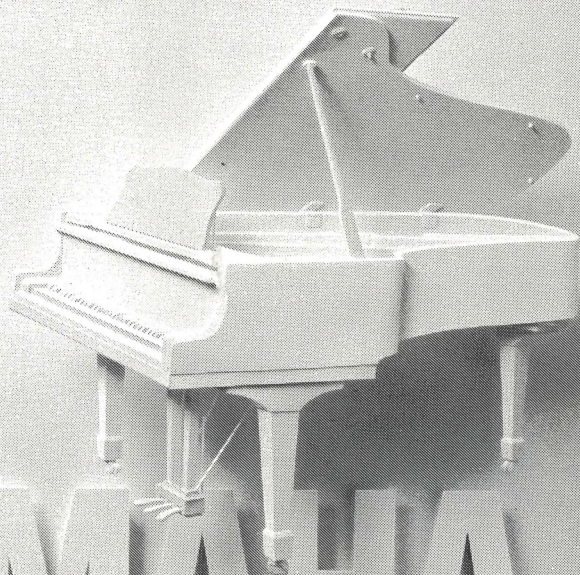
Along with the music, I've been fascinated with the story of events in Schumann's life and how they made their impact on his psyche, and ultimately on his music. An overview reveals a life involving sexual obsession, a mother who would have preferred her son take up a profession other than composing, and alcoholic excess. Schumann's own greatness was overshadowed by the talents of his wife Clara, one of the outstanding pianists of the day and a composer in her own right. Schumann's misfortunes also included the ruin of his hand when he developed and used a faulty practice device designed to improve his piano technique. Plagued by misery, Schumann attempted to drown himself in the Rhein, only to be saved by a fisherman. Eventually Schumann was driven to madness by his constant auditory hallucinations and an array of physical ailments. When one considers the prolific output of compositions and music criticism that Schumann produced, in spite of these tragedies, an intriguing picture emerges.

The interest of this history was not lost on Murray Schafer who, commissioned by John Peter Lee Roberts, a former head of CBC Radio Music, created a work for Maureen Forrester based on extracts from Clara Schumann's diaries. I had wanted to perform *Adieu Robert Schumann* for some time, and thought it would go well on a programme that also included Marius Constant's *Symphony for Wind Instruments* because of the Schumann quotations in that piece's second movement. To my surprise, coincidentally, George Ullman at Boosey and Hawkes sent me yet another score, Holloway's *Scenes from Schumann*, which paraphrases Schumann's songs. Esprit's October 20 concert, *Obsession (Schu-mania)*, then fell naturally into place, and I was soon on the phone arranging for Miss Forrester to recreate her role as Clara Schumann in Schafer's piece.

MONDNACHT (Moonlit Night) — translated from the German

"It was as if heaven had softly kissed the earth, so that earth with its shining blossoms must dream only of heaven. The breeze passed through the fields, the corn swayed gently, the woods rustled softly, the night was bright with stars. And my soul spread wide its wings and flew through the silent land as if it were flying home."

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SCENES FROM SCHUMANN — Composer's note

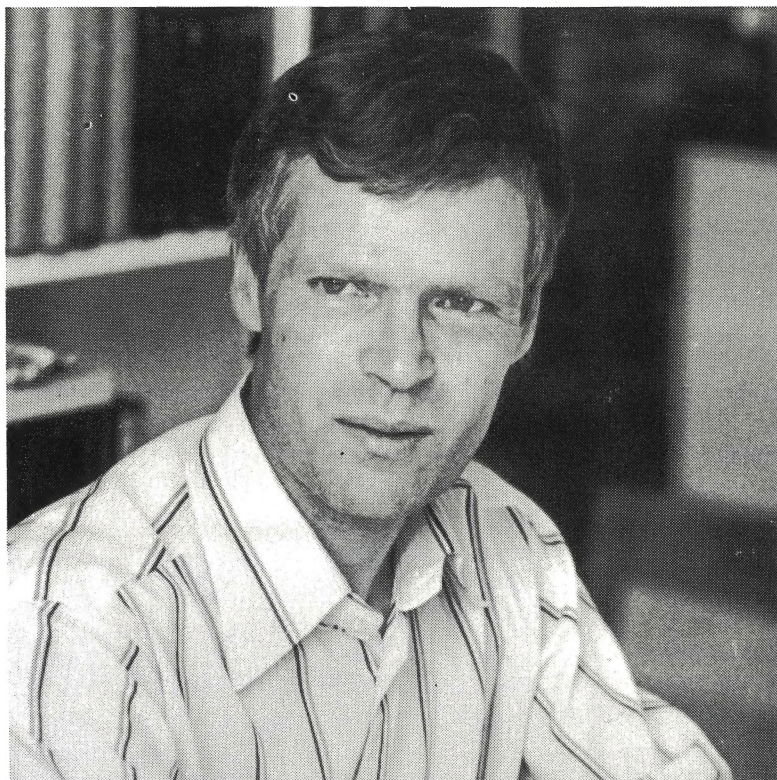
Each movement is based upon the Schumann song of the same title. The originals have been re-composed in a manner for which Stravinsky's treatment of Tchaikovsky in *Le Baiser de la Fée* is the nearest precedent. I have attempted to get 'inside' the songs and from inside to send them in different directions. Though there is hardly a bar left which could not have been written by Schumann, the intention is not to distort but rather to amplify and intensify the originals. Images and feelings from the poems as well as from the music have been allowed to ramify in free-association; the resulting work is an affectionate homage to the spirit and style of a favourite phase of German romanticism.

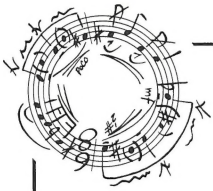
The songs are from disparate sources — *Widmung* and *Die Lotosblume* from the *Myrthen* collection, *Allnächtlich im Traume* from the *Dichterliebe*, and the other three from the Op. 39 *Liederkreis*. But their present sequence dissociates them from their contexts, bringing them into a relationship with each other that would not otherwise have existed. Usually the song-shape is retained; in the first and last pieces it is used as a basis for a more elaborate form.

ROBIN HOLLOWAY

Prolific composer Robin Holloway is noted for his ability to build upon the styles of other writers and composers. Mr. Holloway was born in Leamington, England. He studied privately under Alexander Goehr and continued at Cambridge and Oxford. Since his first London performance in 1964, Mr. Holloway has composed over 75 works.

"I feel a certain vampirism towards the works of art that touch upon my own aesthetic and moral preoccupations. This attitude was best expressed by Stravinsky in his well-known remarks about wanting to make everything he loves his own. I treat such works as if they were works of nature, not of art. I gaze, read, or hear; and they fill me with the desire to reproduce, in my own way and for others, the effect they have had on me." (from *Why I Write Music*, published in 'Tempo', June 1979)





SYMPHONY FOR WIND INSTRUMENTS

The work consists of four movements joined two by two; the first and last form an abstract frame around the middle movements, which are more programmatic in nature. All movements are traversed by the wavering or pulsation of the smallest interval in the tempered tuning system (the minor 2nd). This pulsation helps create the form of the piece by its constant changes in speed and tone colour.

“Movement” is centred around the pulsation which creates a sense of obsession and vertigo.

In “Schumann’s Madness”, Constant, touched by the story of Schumann’s death, has created a hallucinatory homage. He took up the challenge of doing this using a wind ensemble, an instrumental group not normally associated with Schumann’s music. This movement portrays a tormented world of sound, full of fragmentary fits and starts, among which are quotations from Schumann’s second sonata for piano. There is also an allusion to an Intermezzo of Brahms, whose affair with Schumann’s wife no doubt contributed to his anxiety.

In “The Hunt”, Constant harkens back to an 18th and 19th century line of composers in France and England who wrote music about pastoral or outdoor scenes. Couperin, Rameau and even Berlioz are among those who wrote music about hunting. In Constant’s case “The Hunt” starts with a slow introduction setting up a wintery atmosphere, which is followed by a violent pulsation; portrayed musically are the course, the cries and calls and finally, the quarry.

The final movement, “Epilogue”, uses the pulsation in its initial form, which is little by little absorbed by a deep and profound harmony.

MARIUS CONSTANT

Composer, pianist and conductor Marius Constant began his studies at the Conservatory of Bucarest. In 1946, the year of his arrival in Paris, he won the Enesco Prize. He studied at the École Normale and the Paris conservatory with Nadia Boulanger, Tony Aubin, Arthur Honegger, Jean Fournet and Olivier Messiaen.



Constant's first major work, "24 Préludes pour Orchestre", was first performed in 1958 by Leonard Bernstein. Other major works include "Turner", "Chants de Maldoror", "Chaconne et Marche Militaire", "Symphonie pour Instruments à Vent", and "14 Stations".

Ironically, his real popularity in America comes from the thirty second "Twilight Zone" theme, which he composed. Despite a catalogue filled with symphonic works and chamber music (crowned by the "Italia", "Koussevitzky" and "Marzotto" Prizes), Constant makes no secret of his attraction to the "theatrical gesture", from which has sprung collaborations with Roland Petit ("Cyrano de Bergerac", "Elgoe de la Folie", "Paradis Perdu", "Nana", "L'Ange Bleu"), Maurice Bejart ("Haut-Voltage") and the mime Marcel Marceau ("Candide"). Constant's work in opera includes: "Le Souper" (Jean Tardieu), "Le Jeu de Sainte Agnès" (from a 14th century manuscript) and more recently, "La Tragédie de Carmen" with Peter Brook.

As a conductor, Constant is known for innumerable first performances, either as head of his own ensemble Arts Nova or on the podium with European, American and Japanese orchestras who know well the originality of his programmes. In his discography as conductor (Eato, Philips, D.G.G., Pathé-Marconi) figure the names of Debussy, Satie, Varese, Messaien, Ohana, Xenakis, Constant . . .





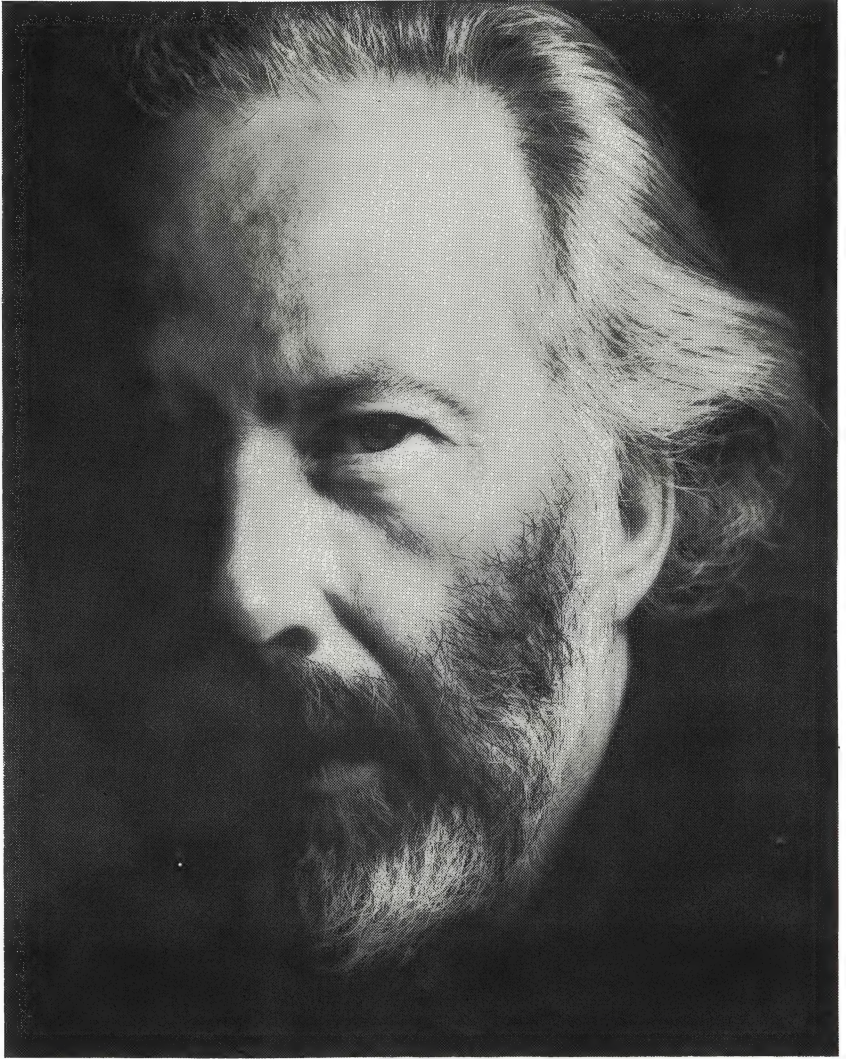
ADIEU ROBERT SCHUMANN — Composer's Notes

The composition is concerned with the last days of Robert Schumann, from the time of his first hallucination until his death in the Endenich asylum in 1856. The narrator is Clara Schumann, and the text consists of selections freely adapted from her diaries. Passages of many of Schumann's own compositions are incorporated into the total work; in particular, sections of several of his *Lieder*, as well as fragments from the piano pieces *Carnival* and *Kreisleriana*. As is well known, Schumann delighted in evoking specific moods and characters in his music, and the quotations have been introduced to suggest the conflicts in his mind during the days of his final collapse. There are also signature motives: C A for Clara and B-flat E for Robert — another device of which Schumann was especially fond. The backstage piano piece in the middle of the work is the melody Schumann wrote down the night of his first dramatic hallucination — the melody he claimed was dictated to him by the angels. The song which opens and closes the composition, *Die Angesicht*, was one of Schumann's last.

R. MURRAY SCHAFER

Through his diverse musical and performance projects, R. Murray Schafer has revealed himself to be an outstanding creator with the ability to communicate important artistic, environmental and social messages. His talent is evident not only in his music but shines through in his poetry, prose, educational materials, graphic art, theatre and performance art. These forms are often integrated in large works such as *Princess of the Stars*, *Ra*, and *The Greatest Show on Earth*, which are intended to lure large audiences out of the concert hall. The appreciation of Mr. Schafer's work around the world continues to grow: his honours include the Honneger Prize (France), the Leger Prize (Canada), the Canadian Music Council's annual Medal, and the International Glenn Gould Prize.

Mr. Schafer maintains a prolific output of new works. Premieres were recently given of his *Fifth String Quartet*, *Concerto for Harp and Orchestra* and *Concerto for Guitar and Orchestra*. Mr. Schafer has been commissioned to compose a new work, entitled *Scorpius*, for the final concert of Esprit's 1990/91 season.





MAUREEN FORRESTER — Guest Artist



Maureen Forrester is one of the finest contraltos of our time. She has sung with virtually every major orchestra on five continents. In addition to her many orchestral appearances, Miss Forrester also devotes time to the operatic stage, having appeared recently with the Opera Company of Philadelphia, the Canadian Opera Company, the San Diego Opera and the New York City Opera. She has made over 130 recordings, and in 1986, published her bestselling autobiography, *Out of Character*.

Miss Forrester is arguably Canada's foremost cultural ambassador, and a strong advocate of contemporary Canadian music. Not coincidentally, she is the Honorary Director of The Esprit Orchestra. Miss Forrester has received 29 honorary doctorates, is a Companion of the Order of Canada, and an inductee to the Juno Hall of Fame. She completed her five-year term as Chairperson of The Canada Council in 1988.

Miss Forrester's appearance tonight is made possible through the generous support of M. Joan Chalmers, Arthur Gelber and Max Clarkson.



ALEX PAUK — Music Director and Conductor



Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as Arraymusic and Days, Months and Years to Come, he developed the skills and philosophy which led to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences. Mr. Pauk has recently been commissioned to write a work for electronic orchestra, to be premiered next season by New Music Concerts. At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



THE ESPRIT ORCHESTRA

October 20, Jane Mallett Theatre

Music Director and Conductor: Alex Pauk

Flute:	Douglas Stewart Christine Little Shelley Brown	Violin I:	Fujiko Imajishi (Concertmistress) Carol Fujino Marie Berard Dominique Laplante
Oboe:	Lesley Young Terry Hart		Jennifer Saleebey Paul Zafer
Clarinet:	Gwilym Williams* Richard Thomson Greg James Patricia Wait	Violin II:	Diane Tait Ronald Mah Jayne Maddison Paul Zevenhuizen Yakov Lerner Janie Kim
Bassoon:	Jerry Robinson Kathleen McLean Stephen Mosher	Viola:	Douglas Perry Valerie Kuinka Sylvia Lange Beverly Spotton
Horn:	Robert McCosh Guy Edrington Gary Pattison Nancy Flood	Cello:	Paul Widner Elaine Thompson Zoltan Rczsnay Tim McCoy
Trumpet:	Stuart Laughton Ray Tizzard Robert Sutherland	Bass:	Roberto Occhipinti David Young
Trombone:	Robert Ferguson Dave Archer Herb Poole		
Tuba:	Scott Irvine		
Piano:	John Hess		
Harp:	Erica Goodman		
Percussion:	Michael Cote Blair Mackay		

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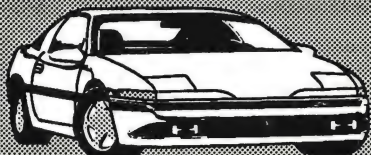
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- Invitations to attend Esprit's rehearsals;
- Student group rates for all regular Esprit concerts, and
- Special afternoon school concerts.

If you are an educator, student or parent and would like more information about the **TOWARD A LIVING ART** programme, please contact the Esprit offices at 599-7880.

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Esprit holds **COFFEE CHATS** prior to each concert. These informal gatherings give members of the public the opportunity to meet composers, musicians, and our Conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next Coffee Chat, please visit our table in the lobby, or call 599-7880.

If you have not yet received a copy of Esprit's season brochure, or if you have recently changed your address, please visit our table in the lobby. We don't want you to miss a minute of the excitement!

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Arabeschi **

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Frederic Rzewski (U.S.A.)

Niccolo Castiglioni (Italy)

Saturday, February 2

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